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The official magazine of the
Japanese Animation Society of Hawai'i

Spring 1996 Number 2

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I got one, now what?

Otaku Re-examination
It takes one to know one

Whose Fault?
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"GENESIS OF THE GUYVER"

THE 3 GUYVER UNITS ARE STOLEN FROM THE ENIGMATIC CHRONOS CORPORATION IN JAPAN. GUYVER 1 IS ACCIDENTALLY DISCOVERED BY A YOUNG STUDENT, SHO FUKAMACHI, WHO TRIGGERS THE UNIT'S CONTROL MECHANISM. TRANSFORMED INTO THE GUYVER, HE BATTLES AGAINST THE BIOMORPHIC ZOANIDS CONTROLLED BY CHRONOS.

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The Chronos corporation is one of the largest industrial conglomerates in existence, with a host of branches all over the world. They are also involved in some highly unusual lines of research, manipulating human DNA to construct monstrous transforming creatures called Zoanoids. Those subjected to the traumatic Zoanoid process who survive, can hide in human form, waiting for the order to emerge and destroy.

The most advanced phase of the Chronos weapons development plan is the construction of the three 'Guyver' units, biomechanical armour devices based on alien technology. A young high school student named Sho stumbles upon one such unit during a treacherous attack by a Chronos operative, and unwillingly becomes the first human to interface with the bio-boosters.

While the unit is active, Sho is The Guyver, an insectoid killing machine with a lethal array of internal weaponry. No Zoanoid is a match for the hybrid even while Sho is still discovering the unit's capabilities, something he must do with haste when his identity becomes known to Chronos. From that point on, the Guyver is Sho's greatest curse, and his only salvation. Chronos wants the unit back, and will stop at nothing to retrieve it, targeting Sho's school, friends, and anyone around him with their most vicious and terrifying Zoanoids. Sho must fight to survive, and to protect those he loves-but will the fight be won at the cost of his soul?

Released by MANGA Video in 12 episodes, The Guyver is the animated brainchild of comic artist Yoshiaki Takaya. Encouraged by his editor to make his initial combat-suit design more grotesque, Takaya struck upon the idea of an alien, biological device, a living armour that bonded itself organically to its host. This took the series to a darker direction than was originally intended, and won Takaya such devoted fans that The Guyver manga is still being published today.



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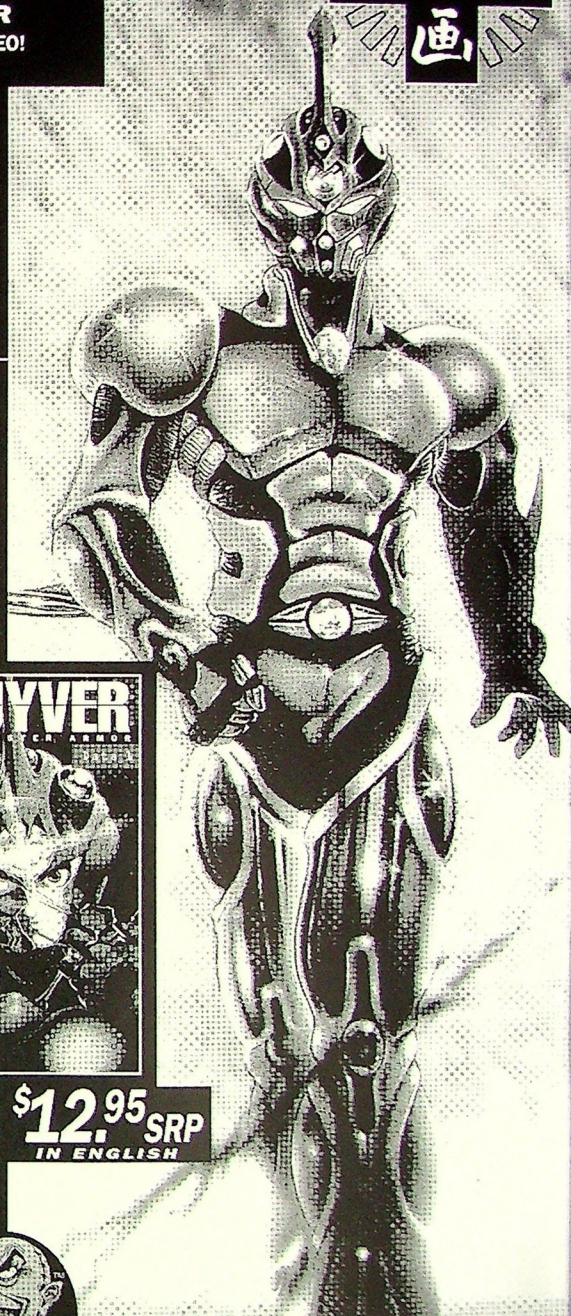
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FOREWORD

Lots of people collect things.

Some collect stamps; others collect Matchbox cars or autographs or military insignia or snuffboxes or first editions. And if you're an anime fan, you probably collect something, too. Merchandisers make it very easy. They will—and do—sell you anything from *Space Cruiser Yamato* posters to *City Hunter* music albums to *Macross 7* pencil boxes to *Sailor Moon* sneakers...and because all of us buy something, these items will fill up your room almost as fast as they'll empty your wallet. Why, we know someone whose love of *Urusei Yatsura* is so great, he's...well, no, we'll save that for some other time.

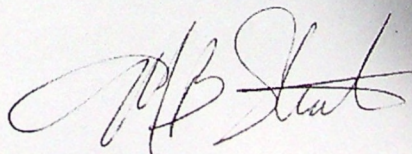
But for many a fan, the most treasured item is an actual 'cel' from their favorite TV show or film. They're not cheap, but they are within the reach of many of us; and they can be considered a valid piece of art or as an investment. In this issue, we present the first of two parts on how to keep that precious piece of celluloid from becoming a victim of time and environment.

We also have an article on a show that's extremely popular here in Hawai'i, and very popular in the rest of the country, especially now. We mean, of course, *Dragonball*. There's much more to it than hurling fireballs and flashing fists, as you will see.

Also, take note of Peter Payne's "My Otaku Re-examination" on page 16. The word "otaku" has negative implications in Japan, but most American fans wear the word with pride. Mr. Payne is obviously among the latter, and his article may well be the last word on the subject.

These and other delights await you on the following pages. Welcome, and enjoy!

Milton Streeter
Japanese Animation Society of Hawai'i
President



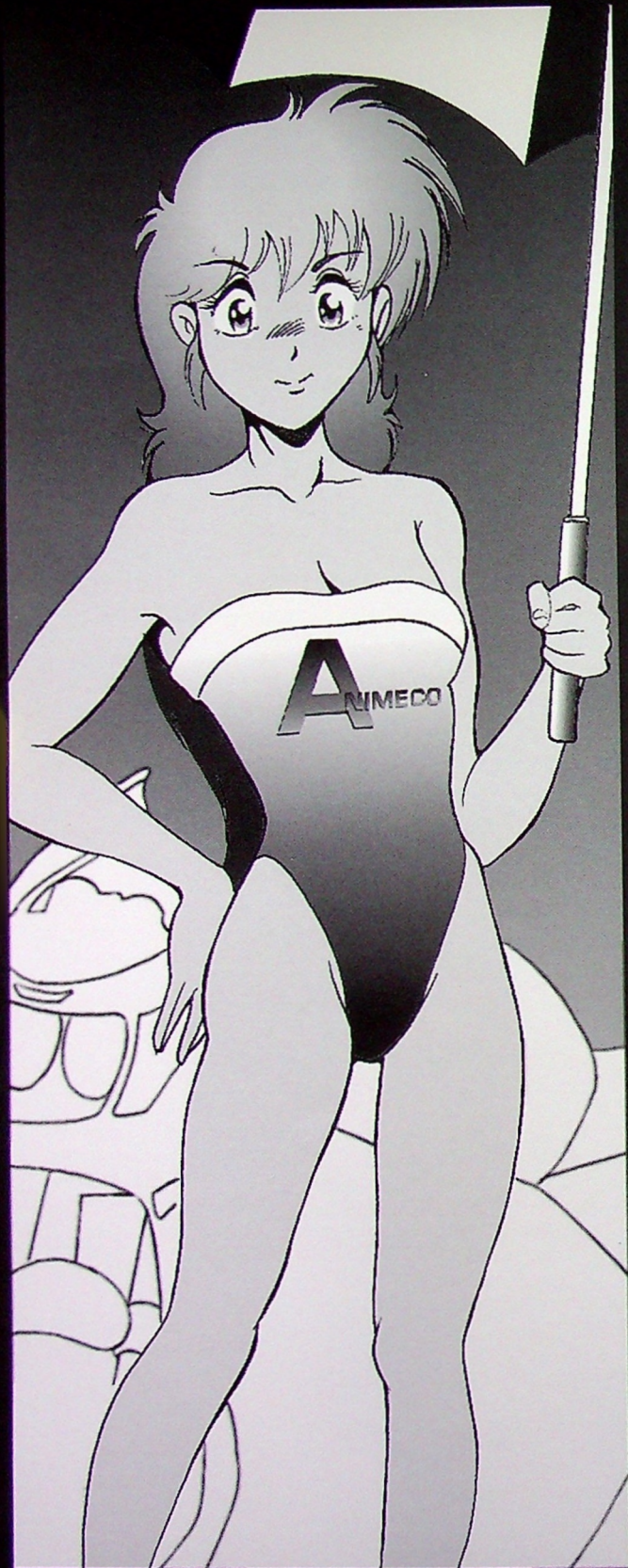


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Japanese Animation Society of Hawai'i mascot, *Annie Hitaka*, being treated like a goddess by the *Animeco* crew after working hard for the Winter Issue.

HELP US!

As ANIMECO will be dedicated to the fans of Japanese Anime and Manga, we will also need your support. If any of you wish to write articles or supply original artwork we will gladly accept them for review. Please remember that any submission you make will not be returned, so send us only a copy. Better yet, send us a 3.5" disk with the ASCII text on it. Articles, once accepted, will be paid for at the rate of 3 cents per word after editing. That's our count, not yours. For any submission (art or text) that is used, we will send you a free copy of the issue it appears in as well as a letter of gratitude suitable for framing. Impress your friends and prove to your relatives that you don't just sit around watching "cartoons" all night, send all submissions to the address below:

ATTENTION ALL ANIME CLUBS!

What, there aren't any anime or manga clubs out there any more? If any of your organizations would like a bit more national exposure or would like to comment freely on the events happening in the world of anime and manga, ANIMECO has a deal for you. Clubs will be given advertising space in a special quarter page format at a special club rate. (Just 'cause you're Special.) Your organization can do with it as you please (more or less). Show off your club, tell why a certain subbing company sucks or does the best job in the industry, the choice is up to you. Only clubs and non-profit organizations will be given this opportunity so write today for details! (You guys know how to write, don't you?)

ANIMECO

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Letters

Have you got a complaint, comment, correction or just a thought you'd like to share? We'd love to hear from you. Send all correspondence to:

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fax to:
(808) 942-0277

or e-mail to:

whols@aloha.net
or
animasuri@genie.com

Animeco reserves the right to edit letters for clarity and length as necessary.

From: Carl K Maeda <maedac@hawaii.edu>

To whoever:

Congrats on the professional mag format. As a former member of Jash, it's good to see some progress in the club/group whatever.

C.

Good to hear from you, Carl! If you can, why not drop by one of our meetings? We've probably changed a lot since the last time you attended one.

Japanese Animation Society of Hawaii,

I was introduced to Japanese Animation about a year ago, and since then I've been hooked! I read about your club in 'Animeco' magazine. It sounded like a great club, and a great opportunity to meet others who love Japanese Animation. Could I please have more information on your club. Thanks.

LeeAnn Morikami
Kaneohe, HI

Thanks for dropping us a line! The information you asked us for is in the mail.

From: Elmerson Gamoning <ec172wam@sdcc4.UCSD.EDU>

hey JASH,
great premiere issue!!! i just picked it up yesterday, and was totally floored to learn that the island has an anime club. do you have some advice for somebody who has just started to collect? i would appreciate it.

congrats and thanks,
elmer

That's right we're here! We've been here for 10 years & still going strong. Being on an island, it's sometimes hard to get the word out that we exist (even though we have attended several anime conventions in the past) and post on the internet.

The best advice we can give is collect what you like. There are now several companies releasing anime on an almost monthly basis. If your video store doesn't carry any anime titles bug 'em 'till they do. Prices do go down on older tapes and as anime sells more and more this will also drive the prices down.

Dame yaro!

In the Winter 1996 issue, the address we gave for FLACK Studios was the old address. The up to date address is:

FLACK Studios
P.O. Box 3327
Mililani, HI 96789

Hey, What About Us??

A Glimpse at Japanese Animation Society of Hawaii, Maui Chapter

by

Gwen Sato and Yukio Herrick

As I flipped through the premiere issue of the *Animeco* I noticed something...there was no mention of the Maui JASH. My first thought was, "Hey, what about us?" Then upon closer inspection I found a small blurb about us in the "Anime Clubs in Hawai'i" article by Roy Sato (no relation). So I thought it would be a good idea to let people out there know about us. It's part of my job...

As Roy mentioned last issue our Membership fluctuates, but we usually have be-



tween 8 and 12 members. This is due to the fact that some of our members are college students and only show up during the summer and winter vacations. Then there are our directors. First there is our fearless dictator Susan "That's Susan *ohimesama* to you peons!" Kihara. She decides what we watch, arranges our meetings and graces us with her remarkable knack for leadership (in other words she will whine at, nag at, grumble to, and harass the Oahu JASHers to get things done).

Then there's me, the other director, Gwen "Cute anime guy, where!?" Sato. I make and deliver flyers, figure out when the meetings are and stress and panic when things don't go the way they're supposed to. I also have the duty of reminding Susan to bother the Oahu people when we don't get stuff on time (since it falls under the Stress and Panic Department).

Finally there is Yukio "Just call me *Riya-kun*" Herrick (see, Roy, he does have a last name). I am including Yukio with our directors because we simply can't have a meeting without him...plus, he is co-writing this article. Yukio is our equipment manager, he handles the TV and VCR and has the important job of driving Susan and me to the meetings. He is also our resident *Dragon Ball*, *Dragon Ball Z*, and *Macross II* expert. Now here is Yukio to give you people out there a bit more info about the Maui JASH Chapter.

Greetings fellow JASHers! Well now that you know about the members of the Maui JASH you're probably wondering how we do things here. Our meetings are held on the last Saturday of the month at Tasty Crust, a small restaurant located at 1770 Mill street in Wailuku. As Tasty Crust is well known

for its pancakes, we hold our meetings there mainly because the room is free and the food is yummy. Our viewing schedule does differ from the Oahu JASH...Ha! Who am I kidding? We hardly ever watch the same videos as those guys! The difference in our schedule is due to periodic shipping difficulties. Therefore we tend to watch what ever we have, this usually means *Dragon Ball Z* movies, an occasional *Akazuki Cha Cha* episode, and whatever else members can get their hands on. We try to keep a video schedule that all members can enjoy.

Our tentative schedule for the next three months is as follows:

March

Marmalade Boy 7

Ushiro to Tora (comic deformed special)

Natsuki Crisis, part 2

April

Silent Möbius

Dragon Ball Z, movie 12

May

Silent Möbius 2

Umi no...something (Susan hasn't given me all of the title yet).

We try to post our flyer by the second week of the month, look for it at the Complete Comic Company (or Perry's as we like to call it), located in Wailuku behind Aloha Lanes Bowling Alley. Besides being the place where we post our flyers, Perry also has a large selection of anime rentals, role-playing games, and magazines (namely this one). Well that's about it. Gwen and I hope this article has provided an interesting look at the Maui JASH and all the things we do out here on the Valley Isle. So if you're ever on Maui and have a burning urge to watch anime, stop by and visit us...please!

WHAT'S THIS? by Eric Kihara

A guide to Japanese Animation Society of Hawai'i's Programming

Greetings JASHERs! It's spring and things are heating up (and so is the Anime). We have a rather diverse selection of stuff to view from *Nineteen* to *Fatal Fury*. That being said, let's get to the stuff you really want to read. What's This?

City Hunter: Magnum of Love -

This is a movie (yes it was shown on the big screen in Japan) from the popular series on both manga and television. In this movie Ryo and Kaori are hired by a young musician named Nina (who is the roommate of a girl who made an appearance in an early episode). Nina needs them to find her father, whom she had been told was dead, but believed he was still alive. Needless to say, there are a lot more complications than expected but I wouldn't want to spoil it for you. A notable thing to look for is Umibozu's real name.

Fatal Fury-The Motion Picture -

The second of the movies based on this popular video game. This time the Bogard brothers and their friends Joe and Mai are faced with a fanatical band of fighters with fantastic abilities

(continued next page)

May

Touch 2 — Subtitled
Dancougar — Subtitled
DNA2 — Subtitled
Armitage III pt 2 — Subtitled

June

Fatal Fury - The Motion Picture — Dubbed
Dancougar — Subtitled
Nineteen — Subtitled
Armitage III pt 3 — Subtitled

July

City Hunter - Magnum of Love — Subtitled
Dancougar — Subtitled
Hummingbirds — Subtitled
DNA2 — Subtitled

This is the monthly listing of what is planned to be shown at the JASH monthly meetings. This schedule does not give the order in which these shows will be presented. The schedule is subject to change at the last moment without notification. The Japanese Animation Society of Hawai'i meets on the second Sunday of each month. For information on the location of the next meeting, please check out the JASH website at:

<http://planet-hawaii.com/line/jash.html>

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who are out to gain "The Armor of Mars" for their leader. The armor is hidden all over Europe and the heroes are teamed with a young girl who is the sister of the leader of the fanatics. I can't go too much longer about this without telling far too much of the story, but suffice to say that action fans won't be disappointed with this movie. As a note to warn, this film is dubbed in English.

ing and thought-provoking. It is the story of a young man who runs into a girl he had a crush on in junior high, and the relationship that develops. I suppose this could qualify as a coming-of-age film, but I prefer to think of it as a film about life and how strange relationships can be.

Tatsuya is the pitcher and star of the team as he tries to lead them to the national championships. Furthermore, just when the way is clear between Tatsuya and Minami, Minami is invited to join the gymnastics team and parts from Tatsuya, as she is busy trying for the national championships of gymnastics. Bring a box of tissues for this one (you have been warned).

Touch 2-

This is the second of the Touch movies based upon the manga of the same name. In this film

Idol Defense Force Hummingbirds -

Idol singers as pilots? What's going on here? In this funny Anime, the Japanese SDF (Self-Defense Force) has opened its ranks to all other professions. However, the only profession to respond is the entertainment industry. People think of pilots as people to admire, so now they're idols too. This story follows five sisters as they sing and fly their way to the top (both literally and figuratively). The main character is the middle sister Satsuki, who wants to become the top pilot of Japan to honor her missing father. Great flying combat scenes and great music make for an amusing and entertaining show. Strap in and enjoy the ride!

Nineteen -

I have always liked films like this one (so sue me). It may not be the funniest you'll see or have the most action, but it is one of the most touch-



© Mitsuru Adachi

The Care and Handling of Animation Cels

or

Great I've Got One, Now What?

Part 1

Curtis Hoffmann

With the increased interest in anime artwork, more people on rec.arts.anime (the Internet news-group) are suddenly finding themselves the (more or less) proud owners of anime cels. But, the question now being asked is: How do I take care of these things? and What do I do with it?

They are simple questions. I'll ask one simple question myself.

What do you WANT to do with your cel?

A little bit of background.

When the director is laying down the framework of a film, two things are done at once: the writers create the storyboard, and the director draws the model sheets to circulate

amongst all of the animators. The animators use the model sheets to ensure that no matter who is drawing what character, any given character will look the same from one scene to the next. The pencil roughs are shot as a pencil test, and then when the director approves the pencil test, the roughs will be passed on to the assistant animators for clean-up, and then to the in-betweeners so that they can draw the pictures that the animators skipped. The final pencil drawings may be filmed for another pencil test, after which the pencils will be photocopied onto the clear plastic cels. While this is happening, the background

artists will be painting the artwork for all of the different scenes, and the special effects animators will start working on things like rain, and missile attacks.

It is much easier for the animator to draw the action for one character at a time for each scene, so if two or more characters appear in a scene, each character will be

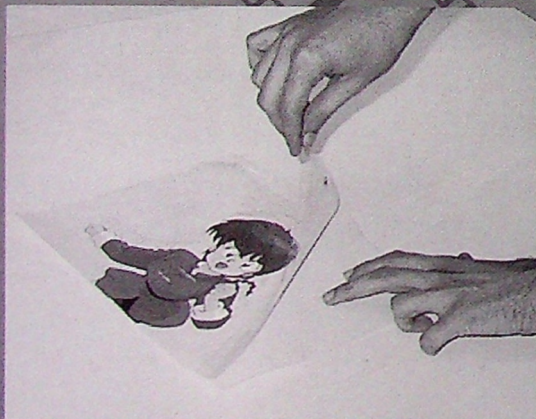


Watch them fingers! Handle cels with clean and dry hands by the edges only.

placed on a separate cel (the combination is called a cel set-up). Unless, two characters are in physical contact (i.e. holding hands), in which case they'll be drawn on the same cel.

The pencil drawings will have written notes on them to tell the paint department which colors to use in painting each part of a character, for each cel. When the paint department is done with a given scene, it will be placed under the camera to create the master film.

At the same time, the voice actors may be laying down the dialog tracks. When the animation has been filmed, the sound effects are



Doooh! Cel stuck to the pencil drawing on the back? Don't pull unless you want to see your cel damaged. Take it to an animation gallery to have it removed.

recorded, and mixed in with the voices. If this is a movie, or OAV, the required number of copies will be struck from the master.

You now have a finished film. (There will be some exceptions to the above steps, depending on the director, studio, and budget).

OK.

So what?

Well, in western animation circles, you can buy finished pencil drawings, production cels, backgrounds, model sheets, storyboards, lithographs, and serigraphs. Each has its own merits, rules for handling and storage, and rules for judging its value. The same holds true for anime cels.

Handling:

In general, the less you handle any form of artwork, the longer it will last. Make sure that your hands are clean. If they are greasy (i.e. your natural body oils have built up a little), wash them thoroughly with soap, and make sure your hands are completely dry. Hold the artwork by the corners, or edges. If you are holding the artwork flat, support it in the middle with your hand, and be careful to not get it dirty or greasy.

If you have obtained your cel and the matching pencil drawing at the same time, the cel may have been placed directly on top of the pencil drawing. This may be a problem, because the paint from the cel may have attached itself to the paper, and if you try to pull the paper free, you could possibly damage the cel, or cause the paint to peel off the cel in flakes. And, the longer you wait to separate the pencil drawing from the cel, the worse the problem will become. If you don't want to risk damaging the cel, take it to an animation gallery and ask an expert to remove the pencil drawing for you.

Cels can be separated from the



Don't stack cels on top of each other! The ideal is to have a special shelf cabinet with thin sliding shelves spaced an inch apart.

pencil-test by gentle peeling. Bend the paper, not the cel, and work around the edges of the stuck bit. I've yet to have any paint stick to the paper. - Robert Woodhead

Storage:

If you just want to keep your artwork in storage (either as an investment, or because you don't want to display it any more), DO NOT STACK LOTS OF CELS ON TOP OF EACH OTHER. The ideal is to have a special shelf cabinet with thin sliding shelves spaced an inch apart; this way you can store maybe 2 or 3 cels in a stack per shelf.

DO NOT PLACE HEAVY OBJECTS ON TOP OF THE CEL. This stresses the paint, may cause it to crack sooner, and may also cause the paint to adhere to

whatever is touching it. If you don't have a cel shelf, buy some semi-glossy paper, some animation paper, or even animation cels, and use same to protect the paint on the back side when you put the cel in storage (otherwise, the different cels may stick to each other). Tissue paper is also good. Then, store the cels as you would record albums in a vertical position, with something stiff (like heavy cardboard, or a thin sheet of wood or metal) to act as a support to prevent the cels from sagging or curling. If you have the matching background painting, store it together with its cel(s).

Pencil drawings, model sheets, and storyboards can be stored just like any other paper records that you want to have kept in good condition. Placing them in a folder and stored vertically is just fine, but they can also be kept in a stack.

As a general rule, any artwork placed in direct sunlight will fade and age more quickly.

For storage conditions, keep in mind that temperature and humidity extremes that make you feel uncomfortable will probably also have an adverse effect on your artwork. So, try to keep the temperature between 50 and 90 degrees, and the humidity



Cels can be either framed or matted like in the examples shown above. Backgrounds should be kept with their matching cels, if you have them.

fairly low.

If your artwork has been framed, feel free to stack the frames on top of each other, with some kind of padding in the middle to prevent scratches to the frames themselves.

If your artwork has been matted, wrap the mattes in tissue paper, and either place them on storage shelves,

If you can afford it, take your artwork to an animation gallery, and pay them to do this for you. One of the advantages for this is the gallery can help you select the type of matteboard or frame to use. If you are going to do the work yourself, get some mounting tape from an art supply shop, and the matte board or frames you want.

Presentation of the cels is really



No, this isn't a beer ad--it's a warning! Heavy weights are things to avoid putting on your cel; it can bend, crack or scratch them.

or placed vertically in a box with enough support to keep the mattes from sagging or bending under their own weight (but not so tightly packed as to squeeze the mattes and cels).

Presentation:

In general, storyboards are fine on their own.

Model sheets can either be matted or framed (but it's just as good to carefully place them in a special notebook or folder ala a photo album).

Backgrounds should be kept with their matching cels, if you have them.

Lithographs and seriagraphs are intended to be framed either in a matte, or under glass like any other picture or cel.

Cels can be either matted, or framed under glass. (If you have a multi-cel set-up, and/or the background painting, just line up the registration holes, and place the cels over the background as necessary).

just a matter of personal taste. So, look over the selection of matte boards and frames to see which one will work best with your given character and/or scene. Remember, you don't need to use a square opening a thin rectangle, diamond, oval, or circular opening around your character may look better. Choice of color and the number of layers of the matte (2 or 3 layers, in a step-like effect) are up to you. If you don't have the original background art, feel free to use colored construction paper, or something else. Otherwise, the cel will be sitting on a white backing board, which may look very boring. The main guidelines to follow are: try to keep the image area centered in the frame, and **DO NOT CUT THE CEL UP TO MAKE IT EASIER TO CENTER.**

A CEL THAT HAS BEEN CHOPPED UP IS WORTHLESS FOR RE-SALE.

Attach the tape **ONLY** to the top corners of the cel. If you apply the tape to the full edge of the cel, the cel will warp as it stretches and expands with time. (Cels change their size with age and temperature.) Then, just let the cel hang free at the bottom. It'll be OK this way. When you tape the cel to the matte, or frame, position the artwork to be as centered, and visible, as possible.

If you are framing your cels, keep in mind that as a cel ages, it emits a gas that will build up inside the frame. So, every 6 months to a year, you should open up the frame to let the artwork air. Otherwise, the cel and/or paper will become discolored. I don't think that there are any hard-and-fast rules for how long the artwork should air — an hour may be enough. At the same time, you should replace the tape, to eliminate any sagging that may have developed.

When mounting and framing cels, make sure that the matte, backing paper and TAPE are all 100% **ACID FREE.** - Robert Woodhead. This is a good point, because acid-based mattes will accelerate the aging process of the cel.

UV-resistant Plexiglas is a better choice than glass for a frame, as it protects the cel from sunlight better, and will not break and scratch the cel if you drop it. - Robert Woodhead

DO NOT frame your pencil drawings underneath your cels. Store the pencils as you would the model sheet.

If you are like Hitoshi Doi, you want to keep the cels in good condition but don't want to hang them on your walls. If this is the case, find a notebook or similar-style folder, and place the cels inside ala a photo album, keeping the pencil drawings in a separate folder. Place sheets of tissue paper between the combined cel set-ups if necessary to keep each set-up from sticking to the next. (It's not necessary to put tissue paper between each cel of a given set-up.

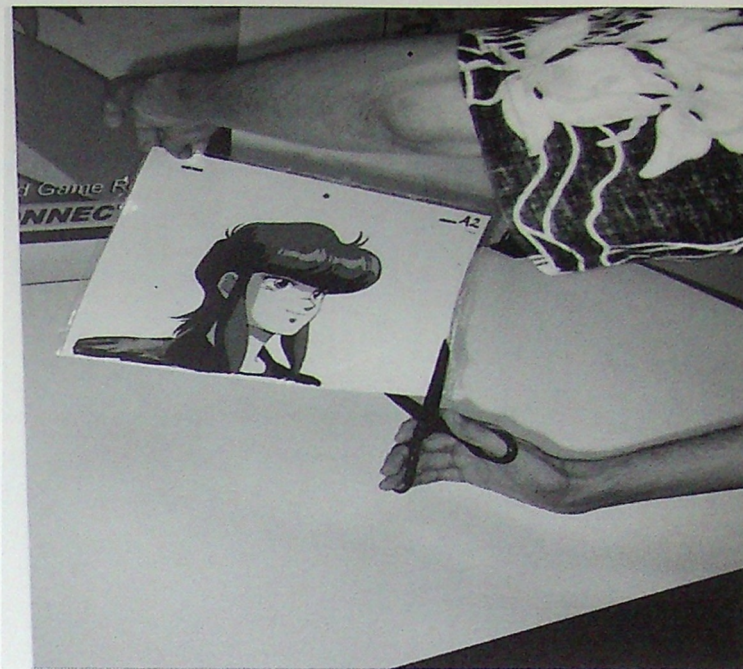
In fact, most cel dealers will staple the cels together for a set-up, and then mount the set-up with the staples in place). Then, store the folders in a vertical position.

Since you may get your cels stapled together for a set-up, I suggest removing the staples before mounting and/or storage. Because the cels will expand and contract at different rates, the staples may actually cause the cels to warp with time.

Next issue:

Part 2

What makes a
“good” cel.



Mat them or mount them, but NEVER cut them up!



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Spring :: ANIMECO 13

But We Digress...

Christina Chun & Wendell Hong

Wendell: Welcome, Welcome, & Welcome you out there to yet another edition of BWD! ...and introducing our newest addition to the BWD team:

Christina: Hi. *wave* I'm me, what more do I need to say? (Sorry if I sound a bit arrogant, or whatever, since I really have no idea what I'm supposed to say about myself...)

Wendell: But don't call her a fan, she *may* break your arm for applying the "F" word to her. ;^)

Christina: And other assorted portions of your anatomy. But hey! Let's speak of more interesting subjects, shall we? Like this tidbit I picked up off rec.arts.anime.info, posted by Peter Evans (a writer for Anime-FX). Looks like Anime-FX is shutting down indefinitely after issue 12, due to a dispute between Helen McCarthy, Peter Goll, and Steve Kyte vs. Ashdown Publishing, the latter whom are the publishers, duh. =)

Here's hoping they work it out somehow without losing the current staff. Anime-FX, to me, is *the* premier English-language anime magazine. Would be a shame to lose the magazine or have those exemplary staffers replaced.

Wendell: To be sure. Currently Anime-FX is the ONLY full color English language anime/manga magazine on the newstands right now. And were else are you going to get cool recipes for stuff like Armoured Samosas? Anyways, here's another one from the .sig collection:

Jim Baranovich, hh299@cleveland.freenet.edu

Sailormoon ga suki desu nee

Bi shou jo sen shi

```

      U              AmiaMiaMiaMiaMia      M
      s              i
UsagiUsagiUsagiUs      MinakoMinakoMin      c      Rei
g          a          a          h
i          g Makoto      k Haruka i      Setsuna      i
U          i          o          r          u      b
s          o          u          r      Chi
ag          ak          M          i ChibiChibi
      iUsagiUsagi      MinakoMin      ichiruMichiruMich

```

*~
*Sailormoon**Sailormercury**Sailormars**Sailorjupiter**Sailorvenus**
* Moon Tiara Action! Just another fan of Bishoujosenshi Sailormoon*
* ~Jim Baranovich, hh299@cleveland.freenet.edu
*~
*Usagi Tsukino**Ami Mizuno**Rei Hino**Makoto Kino**Minako Aino**



Christina 'Mai the
Psychic Girl' Chun

Christina: Ye gods! What a huge .sig. Trying to fill up space? ^_^: Well, for those of you who are bobbling about the Net and wanna roleplay one of your favorite characters, take note! There are a bunch of anime-themed MU* (multi-user games) that you can partake of. Try telnetting to the two biggest that I've seen:

ANIMEMUCK anime.tcp.com 2035

RANMAMUCK ranma.muck.com 1212

There are also some smaller ones, but you can probably get the addresses for those just by asking around at these two places. By the way, I think Ami Mizuno, Makoto, Haruka and both Moemi and Ai's names (see below) are taken on AnimeMUCK....

Wendell: Fill up space? What ever gave you that idea? ^_^: At any rate, there are lots of .sigs out there about that size if not bigger. ...This one here came in a little to late to place in the last BWD:

Newsgr'ups: rec.arts.anime

From: dynoman2@aol.com (Dynoman2)

Subject: Help Bring Ai-chan to the U.S.

Date: 14 Sep 1995 21:43:50 -0400

To further my campaign to bring Video Girl Ai to America, I have opened a post office box for fans to send open letters to anime companies requesting that they pick up Ai-chan. I encourage you to distribute this address to magazines, fanzines and newsletters. Send your letters to:

Video Girl Ai Fans
P.O. Box 344
Conshohocken PA 19428

The more responses that I receive, the greater the possibility of success.
Thanks to all.

Ed

In response to those who believe that the fans don't get involved anymore,
I say that this fan is very involved. I believe that fans can make a
difference.

à
ôI am nothing if not persistent.ô

Christina: No! No more Video Girl Ai! Ack. (Trying to use reverse psychology here to get you to write — is it working? ^_^) *grin* Written communication is cool. And how much more written can you get than a magazine — online, no less? (ignore the category of books, anyhow. =) Okay, this one I saw using Netscape, so I know it looks nice, lotsa spiffy graphics and all: the anime magazine online known as AMPLUS, which can be found at <http://www.jurai.net/amplus>.

Or how about figure kit modelling? Saw a pretty nice one of Ai the other day, in this local store — bootlegged, of course, but hey. Not that I would buy bootlegged stuff, nope. Anyhow, if you go for the modelling thing, see <http://www.gremlins.com>, another electronic magazine (e-zine) called "Gremlins in the Garage!", which spawned off of a guy on the figure kit modelling list. I like their title quite a bit.

Wendell: For those of you who thought their ears were playing tricks on them:

Newsgroups: rec.arts.anime.alt.fan.sailor-moon
From: Alan Mitsugi <mitsugia@cadvision.com>
Subject: [SM] Serenaf's Voice...ô2" Actresses
Date: 29 Sep 1995 10:27:02 GMT

We now know the names of the ô2ô actresses who do the voice of Sailor Moon/Serena on the American Show...And I must say thanks to all of you out there who have FINALLY convinced me (especially Eric, thanks buddy) that there two different voices...

The two actresses are Tracey Moore (12 Episodes — #1-11, #15, #21) and Terri Hawks (9 Episodes — #12-14, #16-20)...The Episode number are the NORTH AMERICAN number...This is up to Sept. 28th episode in Canada.

Now, if we can figure who do the others, bingo :)

Alan Mitsugi — mitsugia@cadvision.com

Wendell: Since then, it's been found out who did what voice for everyone (Molly was done by Mary Long) in the cast. It's all in the Sailor Moon FAQ, available on JaMO (Japanimation and Manga Online group on GEnie) and a few other places. Ask for it by name!

Christina: Speaking of ears, and tricks, looks like there's a lyrics Web site for Japanese pop music (Jpop) that started up from the Jpop mailing list, and was set up by a very nice Veronica Ho. Take a look at <http://www.wolfenet.com/~tharuka/lyrics>. I can only see stuff with a text-based Web browser right now (can't get Netscape to #\$\$^& work!) but it looks very cleanly made. And if you feel like your Japanese is up to snuff, contributing's not a bad idea either! Just remember to read the guidelines posted there.

Wendell: And finally just a little something I liked while scanning the local BBSs (the defunct Reflecting Pool to be exact):

Area 1: General Talk
From: Aero
To: Archer
Subject: oh i forgot

Recfd
Msg #218, Sep-10-95 04:11 PM

Fish are cool. you can like look at them when you're bored but dogs are cooler because you get to play with them and they can hurt people. (:-)

-@eR0

Christina: Yeah, but I'm fond of tigers, myself. Read a story in the paper the other day about some guy's pet tiger that mauled his kid. Whoo-eeee. So what, are we done now?

Continued on page 31.

My Otaku Re-examination

Portrait of an Otaku #1187

by Peter R. Payne

Italian pop writer and musician Frankie Bit defines the *otaku* as "...the avant-garde exploring the digital world dominated by new technologies, communicating to excess...[We] grew up with television and electronic media, and now use them as [our] natural habitat where every desire can be gratified."

In Japanese, *otaku*, which is a polite word for "you" or "your family," now refers to a social class of obsessive, self-absorbed youths and would-be youths who fixate on pop culture icons and live for whatever rush they (we) get from that fixation. Idols, animation, comics (*manga*), adult video actresses: there is no limit to what can be *otakified*.

The movement came into its own in 1989 when Tsutomu Miyazaki was arrested for a killing spree in which four young girls lost their lives over an eleven-month period. He was considered an *otaku* due to the large collection of softcore Japanese animation films that were found in his apartment (over six thousand videos), and the label was stuck forever. (Amends Bit, "...but he was not a real *Otaku* because he spent too much time outside his house.")

There are a few core genres of *otakus* (also called *otaku-zoku* "the *otaku* race" or simply *the otaky*). The comics & animation category includes everyone from the kid who still collects *Dragonball* comics religiously even though he turned thirty last August to the spokesmen for all *otakus* everywhere, the Japanese *otaku*/TV idol Taku Hachiro. Monster movie *otakus* can name the directors of all 22 *Godzilla* films and are honorary members of the U.N. Anti-Godzilla Force. People who never gave up on *Star Wars* even during the dark years of the late 'Eighties are the SF *otakus*. Military *otakus* are out there, but you can't see them — they're watching you right now with night-vision goggles. Then there are adult video *otakus*. I'll bet the names Ai Iijima and Yuki Hitomi mean little to you, but there's a secret fraternity of people reading this whose eyes just wavered with recognition.

These are not the only *otaku* types in Japan. There are Disneyland *otakus*, UFO catcher *otakus* (you know, those games where you grab the stuffed animal — I've been in Japan too long to know what they're called in real English), ski *otakus*, ski-gear *otakus* who don't ski but who love to put the best ski equipment on their 4x4, and so on. I'm sure you get the idea.

I am a cross-over *otaku*, a common-enough breed in these confused times. I am into animation, manga, and various idols. I translated a 200-plus-page *Orange Road* novel into English because, well, no one else was going to do it. I am an avid Macintosh user, but a computer and an Internet connection among my ilk are like a mask and snorkel to scuba enthusiasts — they're just the tools that make it all possible, and don't really count.

I awoke as an *otaku* at the end of high school, one day realizing that everything that I had ever done in my life — watching *Speed Racer* and *Star Blazers*, etc. — all had to do with Japan. Four years of college later, I came to Japan to make my name as a teacher of English as a foreign language.

I arrived in October of 1992, just in time to see the leaves turn red throughout the country. That's one thing I hadn't been expecting to see before I came here: a country full of nature, full of great big trees, that explode with color in Spring and Fall. Other things I didn't expect to see were old men urinating freely outdoors, beer vending machines, or, well,

all that nudity.

I live in Gunma prefecture, right smack in the center of the main Japanese island of Honshu. Gunma's population hit the two million mark in 1994 — so Coca-Cola printed "Congratulations Two Million Gunma" on all cans sold in the prefecture. It's famous for strong wind in the winter, strong women all the time, and a jelly-like boiled potato substance called *konnyaku* that is famous for gaijin not being able to eat it.

While I am an otaku, I am different from a lot of otakus in that I pursued my reverence for the country to the point of studying Japanese for eight years, and actually coming the country to live. Since one of the characteristics of otakus is that we consider ourselves one of the few "true" otakus remaining, I am in a position to look down the noses of other, lesser, otakus as being mere Japanophiles. This is what I base my sense of self-worth on.

I think I was pre-determined to be what I am. My grandmother had an extreme personality: she was a civil rights otaku before anyone else. My sister inherited my grandmother's extremes of personality in the form of religion. Practical one that I am, I got an obsession with Japan.

I know many other otakus in Japan, both gaijin and Japanese. "Leon" got interested in Japan like me, over the course of several years, without actually realizing it until he got to college and studied some Japanese. He came to Japan in 1992 as an English teacher, but managed to climb out of the black pit of teaching English conversation and land a job translating and doing some technical writing with a company in Harajuku, Tokyo. His favorite thing in the world is the world of Japanese adult video idols — he has a huge collection — and he has never forgiven me for meeting Yuki Hitomi (the idol who wears the apron and nothing else on Channel 12's late-night sex show "Gilgamesh Night") at a CD-ROM exposition without him.

"Hiroshi" was a student of mine. We found out one day that we had similar interests a few days after *Sailor Moon R* (the second series) ended. He mentioned his favorite TV show had aired its last episode, I knew what he was talking about, and we were instant brothers. Hiroshi's main otaku "thang" was games for Nintendo's Super Famicom, but he has recently upgraded to a Sony PlayStation, which allows him to enjoy the newest *Mobile Suit Gundam* fighting simulator. Lucky geek.

Finally, there is "Mark," who was converted by watching subtitled Japanese cartoons living in Hawai'i the rest of us never got a chance to see. He got a chance to live his dream in Japan, translating anime for a major company involved in bringing anime to the masses in the U.S. He uses the income from this to feed the runaway fire that is his Japan fetish, buying laser disc boxed sets of such old series as *Giant Robo*, *Science Ninja Team Gatchaman* and *Lupin III* as he continues his search for the perfect collection.

This is what we are — a subset of Generation X, the Otaku. Not really a "nineties" thing, but this is when we chose to let our presence be known. Not really a Japan-only thing, but we naturally turn to Japan as the mother-protector of what we are. Not dangerous, except in the most unthinkably extreme cases. Not losers — just not afraid to glorify the mundane and accept the positive images that are fed to us so willingly by society. We are the masters of our universes, we otaku, and more in touch with our inner selves than most people you can name. If we're anti-social, it's your own fault for pulling all that crap on us back in high school.

For more information, please see the films "The Seven Otakus" (producer?) or "Otaku no Video" by Gainax or read "Our Godzilla, Yamato and Democracy" by Sato Kenji



Just one simple question...

Whose Fault Is It?

What got you hooked on Japanese animation and/or comics?



Milton Streeter

Hmm, that's a tough one. Embarrassing too, 'cause I go a long way back. You know, all that 'sixties black-and-white stuff. Still, I was sure I'd never see any other anime again like the glory days of *Gigantor*. Then came 1979, and *Star Blazers*, and life was good again. Then came 1980, and the *Force Five* series. Even though they were Americanized, they were animated shows that were different. Then a friend began telling me about someone he knew who had copies of the "real stuff"—shows from Japan! He introduced me to this young woman, and she—along with Leiji Matsumoto—changed my life. She introduced me to a small circle of people who also liked anime, and one evening I saw episodes of *Captain Harlock* and *Galaxy Express 999* for the first time. That was in the summer of 1981.

You all know what I'm talking about. Whether you were an adult when it happened or just a kid, it's the show or manga that turned you into an anime otaku...or at least a fan. If you're like the bulk of us, you spend far too much time and money at your hobby—mostly pursuing information or items relating to that one story that hooked us. It started out innocently enough: a friend asking if you wanted to watch some cool cartoon from Japan. How could you know that you'd be back every week to watch the next chapter of a show in a language that most of us couldn't even understand? Perhaps some of the following stories will shed some insight into this phenomenon. Perhaps it will just fill up a page or two. You be the judge.

Things were never the same after that. I used to travel from Virginia to New York City to see more shows. I found a bookstore in Manhattan that carried anime items, and another store that had anime toys. I finally realized there was only one way to get what I wanted (and I wanted *everything*), and that was to go to Japan in person, which I finally achieved early in 1982...although I had to convince Uncle Sam of that. So that's how I got involved in all this. Matsumoto-sensei, I thank you. And, Alex—I've still got that *Gatchaman* bag you asked for!

Wendell "Dream Hunter" Hong

I think that would be either be *Princess Knight* (called *Ribbon No Kishi* in Japan), an anime put together by the master 'God of Manga' Osamu Tezuka, about a princess who had to pretend to be a man since her father was supposed

to produce an heir; or *Astro Boy* (most of you have heard of this one, right?) also by the same person.

While I didn't exactly know where these shows came from, I did notice a difference from the other stuff (read: most of the inane Hanna-Barbera stuff) in that the Japanese stuff usually had more pathos in them. One good example is a episode of *Princess Knight*, involving a mother Wolf in sheep clothing--raising sheep--and what happens when the lambs find out who their 'mother' really is...

Ross Yoshino

Let me introduce myself: my name is Ross Yoshino and I am the Head Technician for the Japanese Animation Society in Hawaii. Since my main concern is for the equipment, I am usually behind the scenes during the meetings and

rarely do I put myself out into the eyes of the general membership. My interest in Japanese Animation stretches further into the past than most realize, and after delving into the vaults of my mind, these are what I've dug up. I really don't know which came first but they are close...

IKKUSAN - Now this is one of my favorites. This is the story of a child aspiring to be a monk at the local temple and the (mis)adventures he and his fellow acolytes have. What makes this show particularly interesting is that this is the Japanese equivalent of *Encyclopedia Brown*. When there is a case or puzzle that the local police chief cannot solve, would take a trip to the temple to talk to this kid. This child would then put the pieces together and the case would be solved. There would be times when this child(?) would sneak out of the temple to help solve the case and more often or not would end up being punished for his unauthorized excursion. Now having your cases solved by a child would be an embarrassment to any society and this is no exception. The local lord makes it his hobby to try to outsmart this kid and usually ends up losing these contests of wit. A great family series that teaches science and the power of observation.

CAPTAIN HARLOCK - Swashbuckling in the far reaches of space. High in adventure and action, this series was GOOD! When aliens invade and conquer Earth, a young rebel joins forces with the dreaded space pirate Harlock as they attempt to liberate their home planet. I have to admit, I was happy to see this released in the US (*My Youth In Arcadia*). As a series, I loved the action and the human drama involved (drama?... damn straight!) Although the only thing left of this series is the movie (and any fan-works floating out there) it still brings back fond memories.

RAIDEEN - Now this is your typical gigantic, all-powerful robot out to defend Earth from an alien invasion. Armed with an assortment of weaponry, this robot kicked major...um...butt. Not to mention the pilot had a really cool bike that was a lethal weapon in its own right. For comic buffs, RAIDEEN made

was one of the main heroes in Marvel Comics' *SHOGUN WARRIORS*, along with *Dangard Ace* and *Combatra*. But the original stood all alone basking in his own glory.

OK, this one I need help with. It was a series during the '70s that lurks in my mind but is clouded with the cobwebs of time. This is about a 5-car team that joins together to form a SUPER BATTLE TANK. Equipped with weaponry and gadgets, they defended liberty from an evil organization. What I liked about this series is that although they were on opposite forces, the head female villain was in love with the team leader, and would take steps to spare him. For instance, one episode, she was ordered to shoot him in the heart with the all-powerful leader watching her at the time. Always one to obey orders, she did target and shot the dashing young hero, however, they failed to specify with what type of bullet. Apparently SHE USED A TRANQUILIZER! I don't know...considering how little I remember about this series, this might have been my first one...damn, what was that title?... If this sounds familiar to anyone, please feel free to help me out here. I do seem to remember the word 'TIGER' in the title... but don't hold me to that.

One thing more: I was born/raised on Maui. At that time, Japanese Animation could only be found on a small television station, KIKU. After a while, that station was converted to an American channel and I went into "hibernation". It was only when I saw *Thunderbirds 2086* and *Force Five* that my love for Japanese Animation was re-awakened. After that...well, what can I say, I'm in JASH and it ain't for the pay (if they did that is)!

Florencio Lim Jr.

Hmmm....That's easy. It was definitely *Mazinger Z* and *Voltes 5*. Actually, the very first anime show that I ever saw in my entire life was the black & white English version of *Gigantor* (*Tetsujin 28* in the original classic Japanese series). I had some vague memories of sitting down in front of the TV and

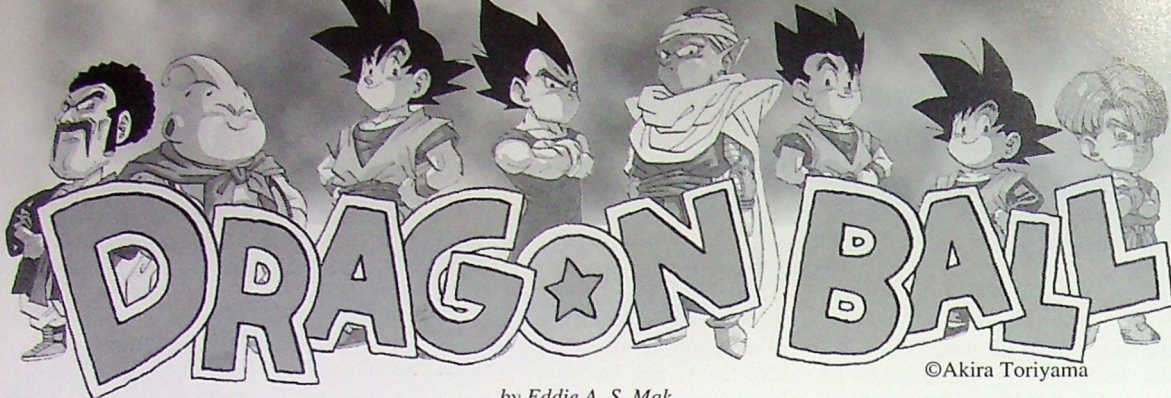
watching it before the preschool bus came to pick me and my elder brother up. (I'm not THAT old!) I didn't know *Gigantor* was originally in Japanese of course, but I liked it anyway. There was another show called *Marine Boy* that came out when I was in the 1st grade but I didn't know it was originally in Japanese either. However, it wasn't until the coming of *Mazinger Z* and *Voltes 5* that changed everything for me. I was in the 5th grade when the two shows premiered, and I can still remember distinctly when my classmates were all excited about the upcoming premiere of the two new animated shows from Japan. Unfortunately, knowing not what to expect from a Japanese import, I had thought that it was just going to be another cartoon. I couldn't have been more wrong, and life was never the same for me again after the two shows premiered. (Not to mention dashing forever my mother's dream of me becoming a rich and prosperous lawyer!) The two shows' captivating story line of the mecha pilots' struggles and their personal tragedies, plus the superior animation at that time somehow made all the other regular Saturday morning cartoons mundane and obsolete. I was hooked, and the rest is history. Perhaps this is why those two shows continue to hold a soft spot in my heart to this day. And yeah...you could say it was all Go Nagai's fault, and I want to thank him for creating *Mazinger Z*.

Eric Kihara

In the spirit of openness and being friendly, we directors have been asked (get that gun out of my back!) to tell you all a little about what got us into Anime and what is the first Anime show we saw (or at least the first that we remember). That being said, I'm going to show my age now.

The first anime that I ever really watched was *The Little Prince*, about a young prince upon a little planetoid. I can't say that I really remember what it was all about, but I do know that I watched it religiously. The first anime show that

Continued on page 29.



by Eddie A. S. Mak

Guess what's one of the greatest manga and anime hits is in Japan? Well, in case you didn't read the title, it's *Dragonball*, an epic that has spanned a decade of action-packed adventures. It is also one of the greatest marketing successes around, ranging from simple collector cards, to sequels and sequels of *Dragonball* fighting games, to several OAVs and movies. Being one of, if not the only fan of *Dragonball* among the directors of JASH, I happily volunteered (was dragooned) to write an article about the long and exciting saga that is *Dragonball*.

Characters

Son Goku: Arguably the greatest fighter in all of the *Dragonball* universe. He is modeled somewhat after the old Chinese demigod, who was a monkey deity skilled in the martial arts. Goku's strength, battle prowess, skills, and powers have no equal among his peers. Moreover, he has the

soul of an innocent, pure and free from evil (I guess killing isn't really a sin in the *Dragonball* realm). He lives to fight, but not for pleasure, glory, or fame. He also doesn't fight to save the world, though that's what he usually ends up doing. He fights so that he can perfect himself by pushing himself to the limit and beyond. On the other hand, he's very much a country bumpkin, who wouldn't know what a car is even if it ran him over, as it almost does in the beginning of the story. As the saga progresses, we discover why Goku is so inhumanly powerful, why he had a tail, and why his past is such a mystery.

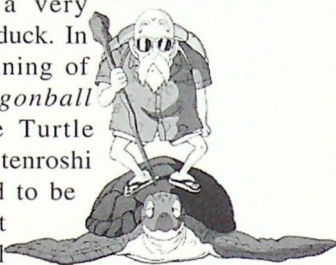
Bulma/Buruma: In Japanese, *t h e w o r d* *Buruma* means something like women's shorts or underwear. She is heir apparent to the Capsule Corporation, a company that creates capsules that will transform into anything, ranging from innocuous items, to cars, and even houses! Bulma also happens to be a mechanical genius, forever designing new things or repairing them.

She is, however, sassy and just a bit on the vain side.

Mutenroshi/Kame-sennin:

Here is a very queer old duck. In the beginning of the *Dragonball* saga, the Turtle Sage, Mutenroshi is reputed to be the most powerful fighter in the world. Held in awe and respect by all in the martial art world, he is the master of the "Kamehameha" attack, which is a mighty blast of "chi" power (eat your heart out, Ryu). Forever sporting sunglasses and a turtle shell on his back, he is also one of the greatest perverts I've ever seen, second only to *Urusei Yatsura's* Ataru Moroboshi.

Kuririn: A midget monk who is Goku's training partner in the beginning. Consequently, he is Goku's best buddy, even though they sometimes don't see each other for years. Eventually, as the saga continues, he



grows to be one of the most powerful *human* fighters, though he's never a match for any of the main bad guys.

Vegita: A somewhat short warrior (though a little bigger than Kuririn), his size belies his strength and skills. We first see him in the middle of the series, coming to Earth(?) to investigate the death of one of his henchmen. He is at first a very powerful enemy, and later becomes Goku's greatest rival. Vegeta is aloof, cold, and very proud, and refuses to admit that he is weaker than anyone, which more often than not, results in getting his butt kicked by a very powerful bad guy whom Vegeta has severely underestimated.



Son Gohan: The first son of Goku, Gohan also rises to become a very powerful warrior, even surpassing his old man in some episodes. Unlike his father, he doesn't like to fight very much and is more of a scholar than warrior, which is probably due to his mother's influence. But when push comes to shove, he can fight like the rest of them. Incidentally, Gohan is named after Goku's "grandfather", who died when Goku was young.



Piccolo Daimaoh/Ma Jr.: Also a powerful warrior (are we seeing a theme here?), this green skinned fighter is also a former

enemy of Goku who later becomes one of his closest friends (another theme?). Much later in the series, Piccolo acts as some kind of advisor or something to God in Heaven.

Trunks: Trunks is the son of Vegeta and Bulma. Introduced in the middle of the series, he serves as a catalyst in setting about motions that could change the timeline of the *Dragonball* universe.



Story

NOTE: This synopsis will be a VERY brief summary of the entire story line, and will highlight only the major points in the series.

In the beginning of the *Dragonball* story, Son Goku meets Bulma who happens to be looking for the famous Dragonballs, which when all seven are collected, will grant the person any one wish. Along their misadventures, they meet characters like Yamcha (another fighter/thief), Oolong (a shape-shifting pig), and the Kame-sennin (Turtle Sage). It's here where Goku receives the Kintoun Cloud, a magical cloud that only the pure of heart can ride. It's also discovered that Goku is a bit of a lycanthrope. When he sees a full moon, he transforms into a very huge and

very violent gorilla (we're talking King Kong proportions here) and can only change back when his tail is removed.

After their first adventure, they separated for a while, and Goku is invited to learn more martial art skills from Mutenroshi, the Turtle Sage, who also taught Goku's deceased grandfather, Gohan. Here enters Kuririn, a little monk boy who searched the world for the Turtle Sage. They both train together under very unorthodox training methods. They then enter the Tenkai-ichi-budokai, where all the world's greatest warriors compete for a grand prize and title of strongest warrior in the world. In the final round, Mutenroshi, disguised, barely beats Goku, thus winning the grand cash prize which unfortunately disappears at a banquet as Goku's enormous appetite eats that much worth of food.

Next Goku decides to go search for his grandfather's memento, the fourth dragonball (a dragonball with four stars within it). During his adventures, he confronts the Red Ribbon Army, and defeats them all single-handedly, much to the shock of all his friends. He also meets the great Karin who increases Goku's skills through more training.

Three years later, Goku and company meet again at the Tenkai-ichi-budokai. They meet with Mutenroshi's old training partner, the Tsuru-sennin (the Crane Sage) and his number one pupil, Ten Shin Han, a triclops (maybe he's related to Pai from *3x3 Eyes*). In the final round, Ten Shin Han and Goku are left, and though Goku knocks Ten Shin



Han out, Goku loses by a freak accident.

But the day hasn't even ended when a new danger arises. Piccolo Daimaoh, a demon who has escaped magical confinement, sends some minion who kills Kuririn and steals Goku's dragonball. Burning with anger and hungry for revenge, Goku gives chase, only to find he is no match for Piccolo. Beaten to the point of death, Goku is carried by Yajirobei, a tough dude who'll eat just about anything, to Karin's place to recover. There Goku drinks a potion that permanently increases his powers several times. With it he defeats Piccolo Daimaoh. But in order to raise Kuririn and others from the dead, Goku is told he must petition God (that's right, the Almighty Himself) to raise Shen Long, the dragon spirit that resides in the seven dragonballs, and who was destroyed by Piccolo. After successfully bringing Kuririn and others back to life, he stays with God to further train in the martial arts.

Again three years have passed, and the gang meet once more at the Tenkai-ichi-budokai. Goku is now a grown man. But also in the competition is Piccolo Daimaoh Jr., offspring of the first Piccolo who wants revenge on Goku. Also here Goku is reunited with Chi-Chi, a girl he met on his first adventure with Bulma searching for the dragonballs. It's here where he remembers a promise he made back then to marry her, though the concept of marriage is rather murky to the bumpkin Goku. To make it short (too late), the final round consists of

Goku and Piccolo Jr. The battle is very fierce, but Goku wins and decides to spare Piccolo Jr.'s life rather than kill him.

It is now four or five years later, and the *Dragonball* universe is about to take a strange twist. A spaceship lands and out pops Radittsu, who turns out to be Goku's older brother. Furthermore, Goku isn't human (*well, duh!*), but is of a warrior race called Saiyans. It's also revealed that Goku's real name is Kakarotto. But when Goku refuses to go with Radittsu, the elder Saiyan sibling kidnaps Son Gohan, Goku's son. Teaming with Piccolo Jr., Goku manages to save Gohan, but in the process, Goku is killed.

However, instead of going to heaven, Goku is sent to Kaiyoh, a rather comical entity who is more powerful than Earth's God, to train further. Just in time too, as the next opponent is Vegeta, who comes to Earth to find out what happened to Radittsu. Resurrected by the dragonballs, Goku rushes as fast as he can to confront Vegeta. But he comes a little too late, as most of the other fighters (Piccolo Jr., Ten Shin Han, and Yamcha) are killed. But with the help of Gohan and Kuririn, Goku finally defeats Vegeta, and again decides to spare his life and lets him escape.

The question now arises of how to resurrect the dead fighters. Piccolo was somehow connected with God, and with his death, God also disappeared, and thus the dragonballs ceased to function. The answer lies on the planet Namekk, the planet where

Piccolo owes his origins (did you really think he was from Earth?). Bulma, Gohan, and Kuririn travel there as Goku slowly recovers in a hospital. However, Vegeta also heads for Namekk after recuperating, but this time a greater threat has arisen. A mighty being named Freezer also seeks the dragonballs. Goku, after healing all his grievous wounds, sets off for Namekk and in the mean time, practices his skills under heavy gravity (up to 100 times normal gravity). Goku arrives in time to save his friends and Vegeta from some nasty minions, but is beat up himself. The rest gather up the seven dragonballs of this world (they get three wishes) and wish Piccolo back to life, thus bringing Earth's God into re-existence. But the resulting fight with Freezer is costly as Vegeta and Kuririn is killed. Goku, who has entered into the fight, goes berserk with rage and transforms into the Super Saiyajin (Super Saiyan). With the others wished back to Earth, Goku battles Freezer to the death, but the end results in the destruction of the planet Namekk.

On Earth, the dead fighters are wished back to life, except Goku, who didn't die as everyone else thought. Luckily, Goku found a spaceship just in time and escaped destruction. But before returning immediately, he zooms off to planet Yardrat to learn the skill Shunkanidou, which is basically a teleportation skill. Enter into the scene Trunks, son of Vegeta and Bulma, who has arrived from a bleak future. He warns Goku of the coming of a few powerful androids, created by the Red Ribbon Army, in revenge

for what Goku did to them so many years before. Moreover, Goku will suffer from a strange heart ailment which could kill him. The time comes and true enough, when fighting the androids, Goku does get very sick but is saved by some medicine. Meanwhile, everyone else is busy fighting the new enemies, No. 16, No. 17, and No. 18. Vegeta, now also able to transform into the Super Saiyan, is no match for them. But that's not all, as an even newer threat has arrived from the same time period as Trunks. A biological creation, made up of all the major *Dragonball* fighters' DNA, Cell can absorb all the powers of the fighters. At the same time, Vegeta, Trunks, Goku, and Gohan train further in a mysterious and magical room where one day on the outside is equal to one year on the inside. Thus Vegeta and Trunks train first, and come out in time to fight Cell who has absorbed No. 17. But Vegeta is too powerful, until Cell absorbs No. 18, and quickly turns the tables on Vegeta. When Goku and Gohan come out, they leave to fight the monstrously powerful Cell. Goku fights Cell first, and though they are roughly equal, Cell's ability to regenerate lost limbs (head, torso, etc.), give him the edge. Gohan fights next, but it is apparent he is not the dedicated fighter his father is. But when Cell starts beating up his father and everyone else, he snaps and transforms into Super Super Saiyan (Super Saiyan 2), and whips Cell's behind, causing him to throw up No. 18 out. Weakened, he tries to self-destruct and

take out the world with him. Goku teleports himself and Cell to Kaiyoh's place, much to Kaiyoh's shocked dismay. Though Goku and a very upset Kaiyoh are dead and their souls fly to the Oriental equivalent of St. Peter's pearly gates, they notice Cell is not with them. True enough, because of his regenerating ability, he revives himself, now with Goku's and Gohan's DNA, he teleports back to Earth and starts taking care of some unfinished business. But together, the rest of the fighters help Gohan destroy Cell once and for all.

Several years have passed, and Gohan is now a teenager attending a new school. A girl, Beedel, daughter of the world famous Mr. Satan (who took the credit for defeating Cell), invites (challenges) Gohan in the Tenkai-ichi-budokai. He reluctantly accepts, and everyone else decides to enter as well (most were enticed by the very enormous grand cash prize). Even Goku enters, as he is allowed to return to Earth for one day. Also entering are Goku's second son, Son Goten, and a young Trunks, who is from the present timeline, not the future. But as soon as the competition begins, trouble starts. Kaiyohshin, the god worshipped by the Kaiyohs of the universe, has come to Earth and leads the fighters to their newest threat, the evil wizard Babidee and his plans to resurrect Buu, the greatest evil in the universe. Just as they near Babidee, something happens to Vegeta and he suddenly becomes Babidee's minion. But rather than obey Babidee, he wants to

fight Goku, as his enormous pride won't rest until he defeats Goku. Gohan tries to fight the resurrected Buu, but is defeated soundly, as he has neglected to practice over the years (as if it would matter in this case). Buu is far more powerful than Cell was, and can regenerate also; even the smoke from his ashes can combine to regenerate. Realizing what a threat Buu is, Goku and Vegeta call a truce, but Vegeta knocks out Goku to fight Buu, and dies (again) as he is not powerful enough. Goku regains consciousness and returns to God's domain to train Trunks and Goten to perfect the Fusion technique, which would combine them both and their powers into one being for about a half hour. Meanwhile, Gohan, who is presumed dead by everyone else, is training as well on Kaiyohshin's planet. But Babidee and Buu are causing mass destruction back on Earth, and Goku sends Trunks after the dragonball radar (a Bulma invention in her teen years) as he fights a delaying action against Buu in his newest and greatest form, the Super Saiyan 3. But again, they are pretty much even and are only causing more and more damage to Earth than to each other. Goku quickly retreats and renews Goten and Trunks' training. However, because his Super Saiyan 3 form takes a lot of energy, his time on Earth is cut off prematurely and must return to the world of the dead, where he is reunited with Gohan, who isn't dead. There on Kaiyohshin's world they meet the elderly Dai-Kaiyohshin, who begins to enhance Gohan's strength and ability. On Earth, Goten and

Trunks have finally perfected the Fusion technique (after a few hilarious mistrials), forming into Gotenks. But being still a child, he doesn't take things too seriously, and has a real attitude and ego problem. On a strange note, Buu has killed Babidex, as he is tired of Babidex's pushiness, and even stranger, has befriended Mr. Satan. But the resulting inner conflict of good and evil in Buu's nature causes him to split into a good Buu and an evil Buu, who quickly absorbs the good Buu, thus becoming even more powerful than before. In order to spare the world more devastation, Buu is lured into the mystic room where time is stretched out. Here Buu meets with Gotenks, who was training here to further their powers through more training. Buu escapes but is being beaten by Gotenks until the time limit is up. Right at that moment, an incredibly enhanced Gohan shows up to thrash Buu some more, but Buu absorbs the rejoined Gotenks and begins to turn on Gohan. Goku, who has his life restored by Dai-Kaiyohshin to return to Earth, is given the Potara, a powerful pair of magical earrings, which would act like the Fusion technique, only permanent. He tries to unite with Gohan, but Buu beats him to it by absorbing Gohan. Vegeta shows up in time (for one day, like Goku did) and fuses with Goku to kick some Buu @\$\$\$. They manage to form an energy barrier before Buu absorbs Vegitt (as the united pair calls themselves), but oddly, they separate inside of Buu's body, despite the Potaras. Vegeta quickly smashes his piece, as he was severely unhappy with joining with

Goku in the first place. They free all the others inside of Buu, rip the good Buu out of its confinement, and escape. Unable to feed on the good Buu's energy, the evil Buu goes insane and starts to destroy the world. Goku is only able to save Vegeta, Mr. Satan, and God before the world is destroyed. On Kaiyohshin's world, Vegeta furiously berates Goku for saving the idiot Mr. Satan instead of their sons and friends. No sooner than he is done when Buu shows up and Goku does battle with him in his Super Saiyan 3 form. He then tries to go the next level, Super Saiyan 4, as Vegeta tries desperately to fight a delaying action, but mysteriously, Goku runs out of power and can't even maintain a regular Super Saiyan form. The evil Buu has managed to spit out the good Buu when it sees Mr. Satan and the conflict within it drives it even crazier. In the meantime, with the help of the dragonballs, God resurrects the world and Goku begins to form the Genkidama, a ball of energy created by the goodness in people. With the help of Mr. Satan, Goku is able to persuade the people of Earth to literally lend him their strengths and utterly and completely obliterates the evil Buu.

Several years later, peace has finally settled on Earth. Gohan is married and has a daughter, Pan. Goku and Vegeta continue to practice on their own, though their disgruntled wives would prefer that they go out and get jobs. Goku however, has had a strange premonition and enters into the Tenkai-ichi-budokai to find what he was looking for, the good reincarnation of Buu. The

young boy, Uub is taken under Goku's wings and thus ends the manga saga of *Dragonball*.

Anime and Other Stuff

Some of you may have noticed that there is a *Dragonball* series and a *Dragonball Z* series. Basically, *Dragonball* covers the story up until Goku is grown up. From the time when Goku meets Raditz and the *Dragonball* world took on a more science fiction tone is when the title *Dragonball Z* takes effect.

When you get down to it, the television animated series more or less follow the story of the manga. I have heard, however, that the television series will still continue beyond the manga storyline, though that is still an unconfirmed rumor (confirmation, anyone?). The OAVs are a bunch of side stories, separate but related. I believe that there are some out already that are beyond the finished manga storyline.

On a marketing note, *Dragonball* paraphernalia occupy one of the greatest niches in anime related goods. Trading cards, toys, model figurines, posters, and much more items are sold nearly everywhere in Japan. The *Dragonball* fighting video games span several sequels. Though not as intense as some fighting games like *Street Fighter II* or *Alpha*, it has its own innovative ideas and stands out as some of the better games available. It's too bad no one here will release it as an American game. Right now, you can only get it through special

Continued on page 29.

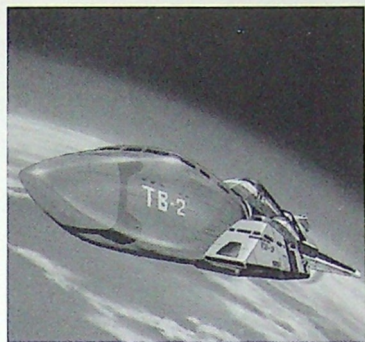
Submitted For Your Discretion...

Reviews on anime & related media

SHOWS FROM THE PAST

Science Rescue Team TECHNOVOYAGER

Produced by Toei Animation Co., Ltd/
Shin Production



FUJI TV - April 17 to September 11,
1982

From the very beginning, **TECHNOVOYAGER** was meant to evoke images of Gerry Anderson's **THUNDERBIRDS**. You know, the one with the marionettes...the five Tracy brothers and their fantastic rescue machines...saving lives and getting involved in the occasional spy plot (it was made in 1965, when 007 and anyone remotely like him was hot stuff). Remember that? No? Well, the Japanese sure did, and this show was both independent from it and a tribute to it. You probably know this show better by its American name: **THUNDERBIRDS 2086**.

Actually, it was happening in 2066, and Hidaka, Catharine, Gran, Eric, and Sammy took the place of the Tracys. International Rescue was called I.R.O.S., and was no longer a family business; the government had it now. Yes, they still had an island headquarters! The action took place on Earth and near space, although a few stories happened elsewhere in the Solar System.

The series was a failure in Japan, lasting only 18 episodes. Possibly the audience felt there wasn't enough personal

conflict, or perhaps it was simply the lack of giant robots at a time when other anime shows were full of them. But the atmosphere was fine—everything looked futuristic, but it also looked lived in—and the mecha designs were elegant, even the TB1-2-3 combo. The music was written by Koji Makaino and the now-famous Kentaro “Macross” Haneda.

Technovoyager (in Japan it was called “Technoboyger”, which is how they were able to use “TB” on the vehicles) was produced with the blessing of Britain's ITC, copyright holder of **Thunderbirds**. The show enjoyed more success in the US. For one thing, we got to see the episodes that weren't shown in Japan, and the ties to the original series were strengthened in many ways. For example, the late Barry Gray's original **Thunderbirds** music was woven into the soundtrack. The visuals were spiced up with wireframe computer graphics (the opening sequence is much better than the Japanese original). But the best thing about **Thunderbirds 2086** was all the references to TV and movies mentioned in the stories. There was a rogue computer that talked like Steve Martin; two shuttle pilots named Ed and Ralph; lines of dialogue from *Star Wars* and *Outer Limits*; a villain who spoke like President Nixon; even in one story, a 3-second courtesy shot of a girl who could only have been Minmay (it was 1982, remember). Though some of the stories were altered, almost nothing was actually cut. I know of only one case, and it's less than 5 seconds long.

There was also some stuff about an enemy in the Asteroid Belt, calling itself the Shadow Axis and led by a General Starcrusher, whom we never saw. His influence was indicated by the Mysterons theme from *Captain Scarlet*, another Anderson creation of the '60s. But don't worry your head about that.

Technovoyager is escapism, pure and simple. It's such a noble task—who could argue against saving lives?—and

just because there was seldom a villain didn't mean it was dull. If the original never comes your way, try to find copies of “2086” and watch them again. It's no AD. POLICE, but I think you'll like it.

— Milton Streeter

MANGA

STRANGE ATTRACTORS

(c) RetroGrafix

Issues read: 1-12



This is another comic that I would call ‘manga’ simply because you'll never see this one done by the bigger US comic companies.

As the name of the company might suggest to you, *Strange Attractors* is a comic with art & story that has a look and feel of a comic done in the '30s or '40s (though there is a '90s sensibility in here it's very subtle) rather than some of the slick stuff you see on the stands nowadays. One thing *Strange Attractors* also has going for it is its one of those comics that gives you a “sense-of-wonder” feeling since it doesn't have that “in-your-face” quality you get from so many other comics nowadays. *Strange Attractors* just tells its story and the reader is just taken along for the ride.

What also grabs me about this comic is its not written or drawn in ‘forced’ manner that makes you say, “this is dumb!”.

Rather, the story is thickly plotted and the characters quite engaging.

The story centers on Sophie, who starts work in a vast museum in the future on another planet, cataloging various artifacts from the past. A mysterious woman lurking in the background turns out to be the infamous 'Pirate Peg', a person who she'd spent her childhood reading about in the comics. Sophie finds out little by little that many of the things she used to read in comic books in her childhood were based in reality. She also finds out that Pirate Peg might not be as big hero as she had thought! Besides being wanted by the law, Peg is thought to have sent her own group, the Moon Marauders, to their deaths. Along the way we see little insights into Sophie's childhood with her best pal Widow. We also get little sneak peeks into the comics that Sophie used to read from time to time.

In short, if you're looking for something different and engaging, *Strange Attractors* is it. This comic has reached as far as Hawai'i, so it seems safe to say you can get this from any comic book store if you ask the owner to get it for you.

— Wendell "Dream Hunter" Hong

VIDEOS

PATLABOR THE MOTION PICTURES

Produced by ©1989 HEADGEAR/
EMOTION/TFC, ©1995
Tohokushinsha Film Corp.



In the late 20th century, the use of large robotic tools or "LABORS", increased

in both civil and military areas of life. Unfortunately, one of the areas to experience a sharp rise was crime. To help combat the criminal use of powerful LABORS, a special branch of the police force was formed: The Special Vehicle Division, or SDV. With the use of two state-of-the-art Patrol Labors, or PATLABORS, they are all that stands between the innocent people and the criminals.

In their first Motion Picture, SDV squad 2 must solve a mysterious legacy left by a genius programmer before all of Tokyo is destroyed. A virus that infects LABORS and causes them to power up and run wild is released on the unsuspecting world. Their only clue lies in the mind of E. Hoba, the now-dead creator of a revolutionary software that increases the performance of LABORS over 30%. As the number of runaway LABORS increase, the resources for the SDV are stretched to its limit. How long can the team operate before their LABORS succumb to the virus, and how do you protect a city that has over 3,000 infected LABORS with only two PATLABORS? Will the New Type 0 PATLABOR even the odds or will it fall prey to the virus?

Three years after their first Motion Picture, the PATLABOR team must reunite to save Japan from its deadliest enemy... ITSELF!

After the destruction of a UN peacekeeping force in Southeast Asia, the sole survivor returns to exact his revenge on a government that left him to die. With the unwitting aid of a group of radical separatists, a diabolical plot is put into action, pitting the Police against Japan's Self-Defense Force. In a game where terror reigns supreme, love, honor and trust are put to the test.

If you are a fan of *Hill Street Blues* or *Miami Vice*, then PATLABOR would be right down your alley. It has the action to keep you riveted to your seats as well as the suspense to put you on the edge of 'em. Less of the 'Typical' cartoons/anime that most people find, PATLABOR delves into the human side. With less emphasis on the LABORS themselves, it illustrates that no matter

how fancy the tools get, the human mind and heart are still the most important tools everyone needs. A must-see for both hard-core anime fans as well as newcomers alike. Both movies would compliment any collection.

—VID~KID

GAMES

SUPER DEFORMED ROBOT WARS EX



Produced by BANPRESTO for
SUPER FAMICOM ©1994.

Looking for a military strategic game? A mecha combat game? Tired of all those games of simple shoot-'em-ups or hack-&-slash? Then BANPRESTO'S SUPER DEFORMED ROBOT WARS EX may be just the game that you're looking for. This game has got combat, adventure, and a strategic game all rolled into one. Anime mecha fans would easily recognize the heroes as the super-deformed versions of Mazinger Z, Great Mazinger, UFO Robot Grandizer, Getta Robot G, GoShogun, Zeorymer, Aura Battler Dunbine, Zeta Gundam, Gundam ZZ, Gundam F-91, and Gundam RX-93 (to name a few), as well as the mecha pilots like Koji Kabuto, Sayaka Yumi, Duke Freed, Shingo Hojo, Remy Shimada, Kelly Gagley, Anavel Gato, Kou Uraki, Christina MacKenzie, Ray Amuro, & Char Aznable. Each of the heroic anime mechas comes complete with their own appropriate background music when they are selected. The player can also select the various weapons in each mecha's arsenal, and the computer will tell you if it's within targeting range. The game also has a neat option of switching pilots in some

of the mechas. It was really neat to see Sayaka Yumi piloting Mazinger Z, and she ended up as one of the top ace mecha pilots in the game (she was never given a chance to do this in the original series).

Be forewarned though; this is definitely not a simple shoot-'em-up game where you can go in with guns blazing at the enemy without any strategy. If you do, your enemies will easily gang up on you, and make mincemeat of your mecha! I even had to borrow tactics from the Greek, Roman, Mongol, Napoleonic, & U.S. Civil War battles, and it still was pretty tough (but fun!). The enemy mechas are also chosen from various anime shows, and fans would recognize Barada K-7 from *Mazinger Z*, to different types of Zakus from the *Gundam* series. However, unlike other simple hack-and-slash games, the enemy mechas are not stupid, and they have a nasty habit of ganging up on the weakest mech, or picking on mechs that choose to fight alone. There are several levels to this game, and after completing each level, there are points given to upgrade your mech's powers & armor. And yes, there is a neat storyline included in this game too. The storyline is that all the various heroic mechas have agreed to band together in order to: save the princess in the kingdom, save the world, beat up on the big boss, etc, etc, etc. So, if you are looking for a new & different game, you might want to try this game out. After all, there is almost nothing more pleasurable than to use a classic pincer movement to surround your enemies, and watch them try to make a run for it. (Heh.)

— Florencio Lim Jr.

Pretty Soldier SAILOR MOON



Produced by Angel for SUPER FAMICOM ©1993.

Yup. It was bound to happen sooner or later...the Super Famicom version of *Sailor Moon*! There have been tons of Sailor Moon merchandise like T-shirts, books, comics, dolls, and stickers, so it was quite inevitable that a Super Famicom version of it would come out*. Super Famicom had produced three different versions of the Sailor Moon series, and the first version covers the original Sailor Moon series, while the other two cover the Sailor Moon "R" and "S" series. So how playable is the original Sailor Moon game in the Super Famicom version? It's surprisingly good! It's got great music from the show, not to mention neat graphics, and a happy ending sequence in the end (if you make it that far).

The game offers you a choice in selecting the various Sailor Warriors (Sailor Moon, Venus, Mars, Mercury, and Ju-

pter), and each Sailor Warrior comes complete with their own special advantages & disadvantages. (In the Sailor Moon "R" version, the player can even select a Sailor Warrior to fight against another in a two player mode.) Don't let the title fool you into thinking that this is not a easy game though. It's not. There are several levels in this game, and the evil Queen Beryl's monsters like nothing more than to surround a Sailor Warrior, and quickly pound the stuffing out of her. It's highly recommended that it's played in the two-player mode, otherwise one Sailor Warrior can easily be overwhelmed by the enemy. Watch out also for evil Queen Beryl's Dark Lords, who can teleport in and out at the end of certain levels, and attack the Sailor Warriors from behind. Queen Beryl herself is in the final level, and is no easy walk-over either! It'll take some serious combat coordination & strategy between the two players in order to defeat her. The game itself is challenging, unique, and of course...fun! This game is not recommended for people looking for an easy, brainless game, nor for those who have an intense hatred of Sailor Moon in any shape, size or form. But if you are a Sailor Moon fan, and/or you just want to play a great game, look into this one.

**NOTE: Anyone who has a Super NES can play a Super Famicom game with a Super Game Converter. They're quite inexpensive, and many electronic video game stores like ones in Kaimuki's Waialae Avenue area carry them.*

— Florencio Lim Jr.



"See Wendell, I told you that we shouldn't play strip poker with the girls..."

-- Sherry Sasuga

Company Messages

A.D. Vision

Check out our web site at <http://www.advfirms.com>!
Aloha! from A.D.Vision. Check out the summer's hottest releases: NEON GENESIS EVANGELION, BURN-UP W, and BLUE SEED, all available in both subtitled and dubbed versions on VHS. ALL these titles will also be available on bilingual, close-captioned laser discs! Coming this fall, be sure to catch our new live-action releases GAMERA, GUNHED, and TOKYO - THE LAST MEGALOPOLIS (the live-action film on which the DOOMED MEGALOPOLIS animation was based.)

Central Park Media

We are looking forward talking and seeing you fans at the summer conventions!

Look for our new upcoming titles: Votoms (all 52 episodes!), Patlabor (TV & OAV), & Iria: Zeiram the animation! Also look for Battle Skipper in the near future.

R. Talsorian Games

Postcards From The Edge

Most people know us for *Cyberpunk*, and we've pushed now boundaries with *Cybergeneration* and *Castle Falkenstein*, but this year anime has really taken off, so *Mekton Z* (the third edition of our anime mecha RPG) will be supplemented by *Mekton Wars* and *Mecha Manual 2*, as well as a long-awaited world sourcebook. What's more, we're going to be publishing RPGs of *Bubblegum Crisis* and *Ninja High School* (that's right, *Teenagers From Outer Space* is back)—stay tuned!

Streamline Pictures

It's great to get coverage of anime with a Hawaiian slant! The first giant-robot TV anime seen on mainland Japanese-community channels, during 1976, was subtitled in English by KIKU Honolulu TV. American fans kept hearing rumors during the 1980s that Hawaiian fans got much more anime than ever reached the other 49 states. Now we can find out for sure.

Streamline Pictures has been a leader in introducing anime to the American public. We are currently expanding beyond videos to create anime model kits (the Masters of Japanese Animation series). We hope that they meet with your approval.

AnimEigo



Manga Entertainment

"We are extremely pleased with the tremendous success of Manga Entertainment's inaugural year in the U.S. With the worldwide theatrical debut of the groundbreaking film "Ghost in the Shell," and an active home video release schedule for '96, Manga will continue to create new trends which others may try to imitate.

In anticipation of entering the Interactive CD-ROM arena, utilizing state-of-the-art technology, Manga is poised to launch into the creative and innovative worlds of cyber-reality." - Marvin Gleicher, CEO, Manga Entertainment, Ltd.

Software Sculptures

Hello Anime Fans! Software Sculptors would like to thank all of you for your support of our CD-ROM and Video products. We look forward to your feedback and comments to help us improve our offerings, and give you more of what you want! For 1996 we are looking forward to an exciting year with our first major release that we will sub-title and dub simultaneously, the *Slayers*. You'll see a lot more CD-ROM's and videos from us this year, and look for us at more Anime Conventions than ever before!

The Right Stuff



Books Nippan

Books Nippan has teamed up with JVC to release Anime Soundtracks! These soundtracks are pressed in the US for highest quality sound at reduced prices.

Currently available: Akira, Macross Plus Vol. 1 (14.98 each), Robot Carnival, Macross Plus Vol. 2 (15.98 each), Macross II (17.98), and, from Central Park Media, Project A-ko (19.95). Starting in Mid-March, the soundtracks to Please Save My Earth (15.98) and You're Under Arrest (15.98) will also be available! Look for announcements soon about the Memories soundtrack and others soon to be available domestically through Books Nippan.

Pioneer LDCA



Star Anime Enter.

Expect more coming from us in 96! Please ask Musicland, Sam Goody, & Suncoast to carry our products.

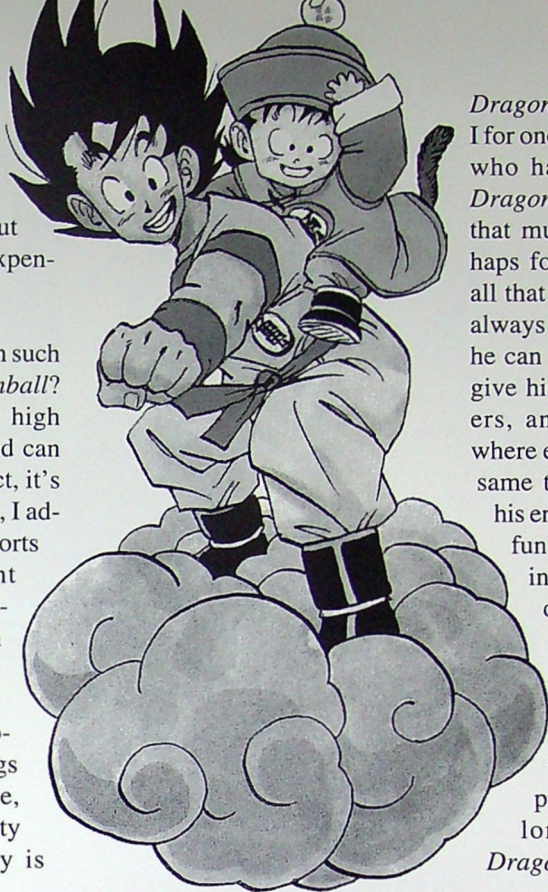
Viz Communications



If your company is not listed here and you would like it to be, please contact Limelight Publishing at (808) 942-0081 or fax at (808) 942-0277.

orders or at a video game shop that specializes in this type of merchandise, but beware, as it will be very expensive.

How can you explain such a phenomenon like *Dragonball*? Storywise, it isn't exactly high drama or great comedy, and can be fairly predictable. In fact, it's rather childish at times (yes, I admit it). Violence-wise, it sports some graphically violent scenes (a few dismemberment of limbs, but mostly on characters who can regenerate it back), but quite frankly, I've seen more violent fighting on some Bugs Bunny cartoons. Art-wise, there are some better quality anime out there. So why is



Dragonball such a huge success? I for one cannot explain it to those who have never followed the *Dragonball* epic. It is something that must be experienced. Perhaps for some, Goku represents all that is good in human nature, always striving to be the best that he can be, prepared to selflessly give his life for the sake of others, and always conquer evil where ever he meets it, and at the same time be merciful towards his enemies. For others, it's just fun to watch all the hard kicking fighting action that goes on in every single episode, week after week after week. Whatever the reason, one must delve him or herself into this universe in order to fully appreciate what it means to belong to the cult of *Dragonball*.

From page 19.

I really remember the story to was a subtitled show called *Honey Honey*. It was a show about a young girl whose pet (I believe it was a dog) swallowed a ring that everyone was after. The ring belonged to a beautiful rich woman who told her suitors that the one who found the ring could marry her, and so she wanted it back so she wouldn't have to marry any of them. The several suitors all wanted the ring, and a cat burglar named Felix wanted the ring because it was worth a fortune.

Surprisingly, I never really watched anime all that much, and the shows that really got me into the Anime style were

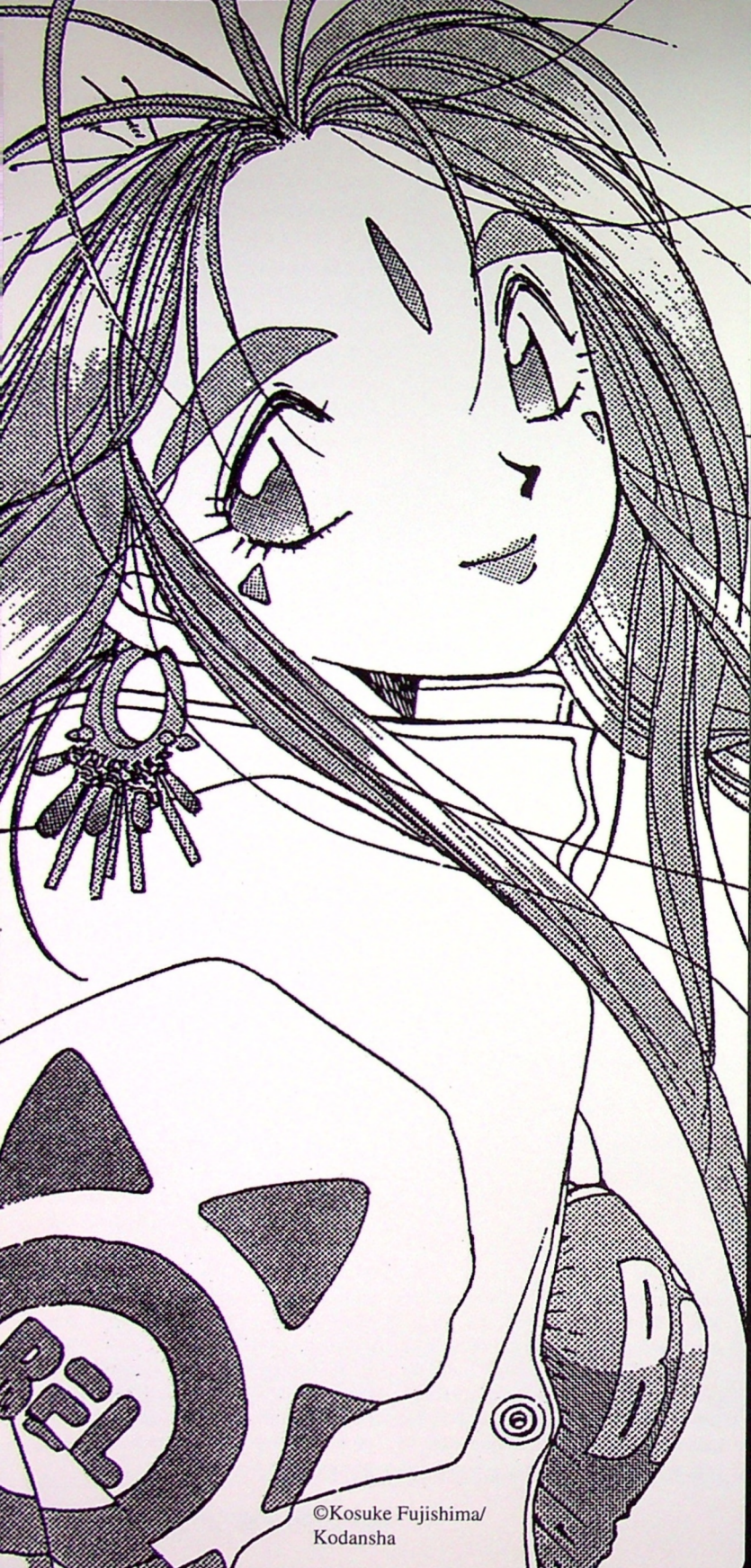
the live action shows of *Kikaida* and *Kamen Rider V3*. I became an Otaku thanks to the classic anime *Bubblegum Crisis*. But THAT is another story.

Are you satisfied now, Milton?

David Won

My first experience with Japanese anime was at the tender age of 7 or 8. *Astro Boy* was shown Monday to Friday from 4:30 to 5:00 p.m. My mother could not pull me away from the TV set to eat dinner, no one could talk to me. For that half hour I was in an altered state of consciousness. *Astro Boy's* world was

my world, his friends were my friends, his enemies my enemies. I would keep lists of all the characters that appeared on the show and in what episode I saw them introduced. Alas, all good things must come to an end, and after 2 to 3 years the show was replaced with *Gigantor*. I watched *Gigantor* but not with the enthusiasm of my favorite, *Astro Boy*. I hung on to those list of characters and newspaper clippings till my college days...during which my mother "cleaned" my room. Her words still ring with motherly wisdom, "Ah! Much better. Those papers were just collecting dust." So, here I sit 33 years later, viewing the likes of *Bubblegum Crisis*, *Oh My Goddess!*, and *Totoro*, and I still remember with fondness the joy of discovering anime from a character named *Astro Boy*.



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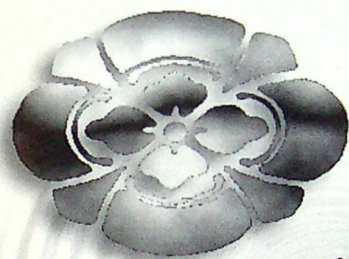
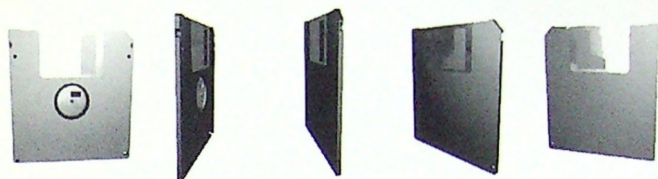
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Wendell: I guess so (they don't have that much room for us this issue anyway). I've always been more of a dog person myself. You never know when a cat is plotting against you. This just in: If you're thinking of ordering or buying a Japanese anime LD (Laser Disc) don't wait around. With the advent of the new DVD format (inferior picture but, it is the size of a CD) the Japanese think this will be the next big format. Therefore, unless it's a really

popular title it's not likely that you'll see 2nd pressings like we have in the past. This little bit of info got dropped on me like an anvil from the nice folks at A Little Light.

Christina: I'll be happy if I can play those on my CD player (maybe with a little adapter or something), since I don't even have an LD player yet. Sacrilege, I know. Welp, see y'all later! =>



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Tired of giant robots, sexy goddesses and super heroes that keep poppin' up in anime these days? Look no further, Gallop Studios brings 'Akazukin Chacha' (Red Hooded Chacha), a TV series that rivaled anime giants like *Sailor Moon* for ratings! Describing Rumiko Takahashi is just an artist or Gundam is just a robot.

Loosely basing character design off Little Red Riding Hood, Chacha parodies the happenings and adventures of would-be magicians in training who beat up monsters along the way to defeat an almighty bad guy who terrorizes the land.

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